

# SANC

## Newsletter



*For Teachers, Parents, and Students  
in the Suzuki Association of Northern California*

**March 2009**

### **WHAT'S INSIDE**

- |   |  |    |   |
|---|--|----|---|
| 2 | Message from our President                       | 9  | Puzzles & Games                                       |
| 3 | Teachers: We Need YOU!                           | 10 | Making Graduation Meaningful                          |
| 4 | Message from the Editor                          | 13 | Calling All Fiddlers!                                 |
| 5 | Teacher Workshop:<br>The Art of the Group Lesson | 14 | Summer Lessons, Summer<br>Practice, Summer Institutes |
| 6 | Moving On  | 15 | Destination: Australia                                |

### **UPCOMING EVENTS**

- ❖ "The Art of the Group Lesson" (San Jose, CA)  
SANC Teacher Enrichment Workshop with Carey Beth Hockett  
April 4-5, 2009 at Valley Christian Schools (*see page 5*)
- ❖ 15th Suzuki World Convention (Melbourne, Australia)  
April 14-19, 2009 (*see page 15*)
- ❖ Northern California Suzuki Institute (Santa Rosa, CA)  
July 6-10, 2009 (*see page 14*)
- ❖ Stanford Summer Institute (Palo Alto, CA)  
August 9-13, 2009 (*see page 15*)
- ❖ Camp Campbell Family Overnight (Boulder Creek, CA)  
Repertoire, Jazz, Fiddling, Orchestra/Chamber, Recreation, Campfire  
September 26-27, 2009

*The Suzuki Method = Ability Development, or the Mother Tongue Approach*

# A Message from our President

---

We are in the midst of another great year, a year of music, growth and awareness. Some of our events have already passed: Camp Campbell, play-ins, and our wonderful 2008-2009 Graduation Concert. There is more to look forward to: a workshop for teachers featuring Carey Beth Hockett in April and the Stanford Institute in August. Your teachers are no doubt all planning other events for you between now and the end of the school year.

We must continue our daily music playing, listening, and improving our reading skills. It keeps us alive and moving forward; it refines our souls. Always be mindful and present when you play music. It is your contribution to make the world a better place in which to live.

According to one of our revered Suzuki pioneers in America, John Kendall, we in the Suzuki world need to remain humble and democratic. We don't have a monopoly on treating children with respect, nor do we own the sole method for training young musicians and beautiful hearts. We renew ourselves and strengthen our teaching and parenting by respecting other traditions that share our core values.

I extend congratulations to parents, teachers and students for all your hard work during this year, past and

to come. I invite you to contribute your story to our newsletter: an anecdote, a poem, something wonderful or funny that happened along your Suzuki path.

And finally, thanks for all the hard work of former SANC Treasurer Julie Mellon. Julie did great work in a tough and often thankless job. Welcome to Marilyn George for taking over another busy position as representative from SMAC to SANC. Yoko Acheson kept us on our toes for a number of years in this job. We are grateful to her for all her devoted work.

Of course, thanks to Nora Grafton for taking over the Presidency in a year of need. She worked very hard for all of us. Nora will now take over Graduation from the capable hands of Diane Egli, to whom we also owe our gratitude.

Please remember these words of Dr. Suzuki:

"Practice only on the days  
that you eat."

"You don't have to be perfect  
to start...you just have to  
start to be perfect."

- Calvin Murasaki  
SANC President

# Teachers: We Need YOU!

The SANC Board of Directors must replace three members for the coming term which begins in August. Nominations need to be in by May for a June vote.

Why not YOU? Perhaps *now* is the time for you to nominate yourself to serve on the Board that serves you. Perhaps *now* is the time to nominate another teacher whom you know. Or both!! There are so many benefits to being a part of the larger picture.

It is a particularly fine opportunity for anyone who sometimes feels a bit on the periphery and would like to take a stronger position in this wonderful Suzuki world we occupy. Possibly you have been waiting until your children are a bit more self-sufficient before taking on any more responsibilities. If that time has arrived, please contact Lori Franke ([lorifranke1949@yahoo.com](mailto:lorifranke1949@yahoo.com)) or Robin Revelli ([vlnrobin@comcast.net](mailto:vlnrobin@comcast.net)).

Terms run for three years with four or five meetings per year as needed, located in as central a point as possible. We look forward to hearing from YOU!

## **Suzuki Association of Northern California (SANC) 2008-09 Board of Directors**

*President*

Calvin Murasaki

*Secretary*

Judy Yarbrough

*Financial Contact*

Yoko Acheson

*Members at Large*

Janet Bogart  
Lori Franke  
Beth Hilton  
Robin Revelli  
Crissa Volhontseff

*SMAC Representative*

Marilyn George

*Membership Volunteer*

Dorothy Lee

SANC is a branch of the Suzuki Music Association of California (SMAC)  
Check out the SANC website at <http://suzukinorcal.org>

# A Message from the Editor

---

My pleas in past newsletters have been answered by Julie Jackson, who has transformed our newsletter from 'then' to 'now'! It's like magic. I send the material to her, and she puts it into the form that you are reading now. I can't think of a better solution. Julie is a Suzuki Mom whose two children, Ben (11) and Amanda (8), study violin with Lesa Zuehlke in San Jose. She has recently begun her own company, Red Pen Consulting ([redpenconsulting.com](http://redpenconsulting.com)). Kudos to Julie for volunteering her time and skills!

I recently attended my first SANC Graduation Concert, held February 1 at San Francisco State. It was a splendid event. Congratulations to all participants, including students,

parents, the preparing teachers, the teachers who listened to tapes and wrote their comments, the teachers who chipped in to help run things smoothly, and to Diane Egli who coordinated and directed the concert (a HUGE job). The students especially were rewarded for all their hard work through their fine performances and with their beautiful graduation certificates.

Graduation is not the only means of achieving, but it is an exciting and inspiring event for students, teachers and parents alike. The articles included in this newsletter are related to the pursuit of excellence!!

*- Jan Bogart*

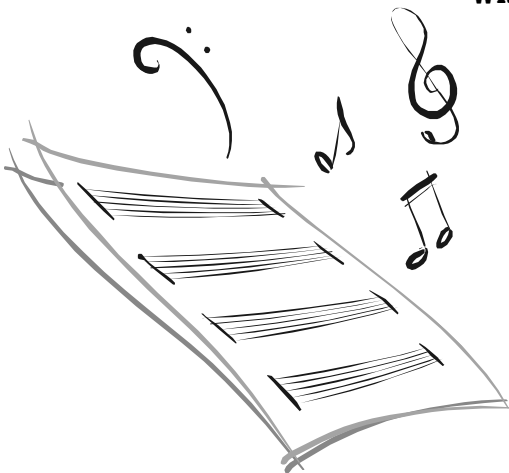
---

## What would you like to see in the SANC Newsletter?

Your submissions and suggestions (including ideas for articles, photos and student artwork) are always welcome!

Please e-mail to Jan Bogart:  
[jpb@prodigy.net](mailto:jpb@prodigy.net)

Newsletter Editor: Jan Bogart  
Newsletter Layout: Julie Jackson



*SANC Teacher Enrichment Workshop*

# *The Art of the Group Lesson*

Are you running short on ideas to motivate your students in group lesson? Do you want some creative new ways to make every child feel an integral part of the group?

Then don't miss our upcoming Teacher Enrichment Workshop on "The Art of the Group Lesson" with Carey Beth Hockett.

Carey Beth Hockett has over 30 years experience working with groups of teachers, performers, amateurs, and children of all ages in North America and Europe. She has delivered continuing professional development training to teachers of all string instruments. She has been centrally involved in the training of Suzuki cello teachers and in the development of the Suzuki Cello repertoire.

*Dates:* Saturday and Sunday,  
April 4 - 5, 2009

*Time:* 1:00 - 5:30 pm

*Location:* Valley Christian Schools  
100 Skyway Drive, San Jose, CA

Teachers should have already received a flyer and registration form. If you did not receive these forms, please send e-mail to Marilyn George: [mgeorgecello@aol.com](mailto:mgeorgecello@aol.com) or download them from the SANC website: <http://suzukinorcal.org>.

Register today...we hope to see you there!

# Moving On...

---

*“We’d like to move on to our next piece, please...”*

Have you ever *heard* these words?  
Have you ever *uttered* these words?

For the responsible teacher, who is already trying to pull in the reins of his student’s unbridled enthusiasm, these words strike terror (or at least anxiety) in his heart.

An analogy of possibly lesser consequence is the gourmet cook, who knows and artfully uses her spices and herbs, watching her husband pour ketchup over her lovingly prepared Asian creation. To her, the dish is ruined. But her husband, whose palate is untrained in subtler modes, thinks he is enhancing the taste and is perfectly happy.

The chef has several choices, ranging from drastic (divorce) to ignoring the whole thing while vowing never to spend that much time in the kitchen ever again. Perhaps, however, if she served the dish again and again, and asked him to start with one bite minus the ketchup, increasing that portion each time, his palate would more than likely become educated to the mix of flavors she has so expertly combined. Eventually he would enjoy this cuisine and might well be open to slowly trying others. Together, they could explore and enjoy all sorts of worldwide tastes and

maybe even live happily ever after.

Likewise, the teacher might sever the arrangement, expelling the student (and parent) from her studio or blithely ignore the situation, allowing the child to continue learning new pieces without working diligently on the technique and teaching point(s) of each new piece. The child will develop willy-nilly, almost certainly perpetuating and solidifying any bad habits she may have developed. Certainly new ones will be added to the “to fix” column to such a degree that the teacher does not know where to begin to help make changes, if indeed the child and parent are willing to make them. Lessons become laborious fixing times rather than joyous music-making times. Or the teacher can offer guidance to the child and her Mom or Dad about the need for the *slow* careful preparation and *many* repetitions that are necessary for the child’s progress. As Dr. Suzuki said and meant, “Make haste SLOWLY.”

## **Back to Basics**

Let’s have a look at basic posture. Is the left hand set up for facile playing? No wrist mountains or valleys?? Is the elbow moving below the violin from string to string so that the fingers strike each string at the same angle? Are the fingers moving from the base knuckle without palm or wrist participation or twisting?

## Moving On (cont.)

---

“Climbing up to itty bitty pinkie” (0 1 23 4444 44 4 32 1 0000 00) is a great set-up exercise, alternating strings and half steps as desired. If there is any extra pressure or extra use of hand muscles, however, all exercises are for naught. By running your finger along the base line knuckles you can easily determine if there is tension. The knuckles, when free, are movable along with the bone structure on the back of the hand. Go back to early easy pieces (if this is a remedial need) and develop playing with fluency. And of course, to acquire fluency, independent walking fingers are required. In any remedial work, parents must participate with open minds, watchful eyes, gentle touch, and encouraging words.

For beginners, basic correct habits need to be developed from the beginning. This is why initial parent orientation and ongoing parent discussion is so necessary. Ongoing, because it is one thing for parents to understand and yet another to follow through without feeling bogged down by details. Again, the left



hand needs to be set up without tension. When the left hand is fluent, it is much simpler to promote excel-

lent bowing. The left hand seems always to know what the right hand is doing and vice versa.

### Big Tone

The Suzuki method has been called the Sound Method for a very good reason. From the very first lesson, our goal as teachers is to imagine our students producing a live, ringing, bold, expressive sound. Our expectations are very high in this regard. The concept of Big Tone is at the very heart of Dr. Suzuki's vision. That is why tonalization is included as a basic tool for obtaining Big Tone.

There are so many ways to utilize the tonalization exercises that an entire issue could be taken up with the topic. Tonalization provides us with a familiar series of notes to introduce and perfect, among other things:

- Flexible rounded bow hand
- Development from tiny stopped bows to use of the entire bow and each segment of it
- Understanding and use of the Kreisler Highway
- Different uses of lower and upper arm
- Changes of bow speed from very fast to very slow
- Smooth bow changes at frog and tip
- Direction of the bow (where is the tip at any given moment?)

*(Continued on page 8)*

## Moving On (cont.)

---

- Development of different styles including martelé and spiccato
- Development of a beautiful legato

The continuing development of exquisite intonation and lovely variable vibrato should be stressed at the appropriate moment during tonalization study.

### **Build a Solid Foundation**

Another analogy to highlight the complications of continuing to learn new pieces with old habits was targeted in the article by Peggy Swingle published in the last SANC newsletter (Fall 2008). She referred to the building of a house without laying a proper foundation. If the foundation is not solid and the house is all askew with floors, walls and ceilings crumbling, every single bit of the house will have to be reconstructed before it can be occupied again, including the plumbing, the wiring, the cabinets...everything.

Dr. Suzuki's understanding of how children learn to speak and eventually read is the very foundation of Talent Education. Listening, imitation and multiple repetitions lead to excellent language skills. If children do not repeat words over and over until they finally are perfect and continue to use them, or learn all letters of the alphabet except, say, the

vowels e, i, and u, there will be perpetual trouble lying ahead.

Doesn't it make perfect sense for the teacher to take all the time necessary, and for the parent to recognize that the teacher has been trained to make judgments of when to move ahead and when to hold back? Children are highly attuned to their parents' feelings about a situation and share them...at least until the age of rebellion. Children learn best in an atmosphere where parents praise and show respect to their child's teacher. When concerns or doubts arise, it is always best not to communicate them to your child. Neither is it a good idea to try to keep them to yourself. Arrange a time to talk to your teacher as a friend. (S)he will be able to explain the course she is taking and why. Compromises might be made on both sides, and you may all proceed with mutual agreement.

Keep in mind that each child is unique and will advance according to her own mix of DNA cells and environment. The excelling child may hit a plateau; the child on a plateau may suddenly excel.

Above all, enjoy each moment, as each and every moment you spend with your child is unique, never again to be repeated. Enjoy the moment! Seize the day!

- Jan Bogart

# Puzzles & Games

## Word Search: Musical Instruments

Can you find the 30 different musical instruments we've hidden in this word search? You'll have to look up, down, diagonally...and backwards!

X	Y	O	U	A	G	U	E	T	U	L	F	G	P	G	N	K	R	J	C	X
K	R	M	E	L	F	T	E	U	S	W	K	K	J	H	H	T	Z	D	S	C
G	D	E	K	O	K	O	N	M	H	P	O	L	I	N	W	Y	R	L	I	S
G	X	N	P	I	B	N	O	I	D	R	O	C	C	A	X	O	A	B	F	I
N	T	O	W	V	B	O	H	N	X	X	A	Z	M	R	H	B	Y	J	V	M
A	W	B	L	G	D	H	P	F	W	H	Z	C	E	C	M	Z	U	Y	F	A
G	U	M	G	A	R	B	A	O	B	J	Q	D	I	Y	S	L	Z	R	K	N
R	U	O	Z	V	U	P	S	K	R	M	R	S	C	N	W	R	E	O	F	D
O	Y	R	K	U	M	R	U	D	R	O	P	B	G	H	O	N	O	C	Q	O
K	M	T	B	K	S	C	O	E	C	R	S	D	Q	U	C	M	H	Y	J	L
Q	Q	J	X	B	W	N	S	E	A	Z	S	A	R	H	I	Z	R	N	T	I
H	K	G	G	V	H	X	R	H	S	D	Y	T	H	P	A	T	J	A	Z	N
X	Y	L	O	P	H	O	N	E	Y	T	I	O	I	Z	B	C	A	P	H	O
H	I	P	R	A	H	C	S	R	S	Y	R	C	I	A	V	Q	N	R	S	O
L	F	U	W	Y	E	A	E	I	H	N	C	U	N	N	W	B	A	S	S	S
B	V	I	O	L	I	N	P	L	R	O	M	J	M	I	A	A	G	S	I	S
G	T	E	N	I	R	A	L	C	L	O	O	K	A	P	V	P	B	M	G	A
C	M	S	V	O	S	K	Q	O	U	O	H	R	R	B	E	K	M	R	W	B
N	I	R	S	G	L	O	C	K	E	N	S	P	I	E	L	T	L	I	T	D
M	E	X	P	I	A	N	O	O	A	B	U	T	X	A	I	A	G	I	T	G
A	Z	B	O	E	N	O	H	P	O	X	A	S	Z	Q	P	Q	Z	P	O	M

## Word Scramble: Famous Composers

CAHB

YHDNA

IDVIALV

BMAHSR

ZARTOM

RANEWG

RAMHEL

NETVOEHOBE

DHNALE

SETNBINRIE

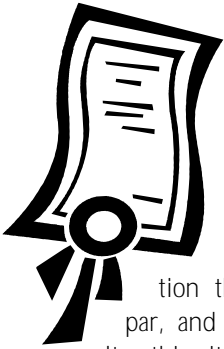
SOYKIHACTKV

HOOTSCIVASKAH

*(Answers on page 13)*

# Making Graduation Meaningful

---



Suppose you, as a teacher, come to the realization that you have fallen into the trap of allowing your students to submit tapes for Graduation that are not up to par, and you would like to alter this situation. Since pride and a sense of accomplishment are intertwined with reaching each new Graduation level, how is it possible for you to accomplish this major undertaking without treading on the toes of your students and their parents? How can we make backtracking appear to be what it really is: a way to move forward?

It might be a good idea to reflect on the history of how this situation came about in the first place. Possibly you are a young teacher, younger than some of the parents who enter your studio. You might sometimes feel slightly intimidated and therefore, rather than directing the student according to your recognition of where the child is and where (s)he should be going at any given moment based on your own extensive and continuing training, you allow the parent to direct you, sometimes so subtly that you barely realize what has happened until long after they have left the studio. All parents are well-meaning and want

the best for their children, but without realizing it, may unwittingly undermine their children's potentiality by claiming boredom or scheduling performances for their children before they are prepared according to your standards.

Have you ever heard a Mom (or a Dad!) say, "If I hear this piece one more time, I'll scream?" To teach successfully, one cannot overemphasize the education of parents from the start. This education, like yours, never stops. I believe in formally educating parents through lectures, discussions, and other means; however, this is a multi-layered topic beyond the scope of this article. It is never too late to begin (or continue) educating parents, however, and Graduation provides an opportunity. True, there are successful programs throughout the country that do not follow the traditional Graduation process that we SANC members follow, but other equally challenging ways of recognizing students are in place in such programs.

## Why graduate?

So why *do* we graduate our students? Let us count the ways:

1. It provides an opportunity to motivate our students to achieve a goal.
2. It provides the opportunity for students to experience the joy of large group performance.

## Graduation (cont.)

---

3. It makes sense of the repetition and perfection we ask for during lessons.

4. It provides a true sense of accomplishment and success.

5. It inspires children to work toward the next Graduation level (success breeds success).

6. It helps parents to visualize and understand the process better.

... List your own additional reasons!

One of the education points for parents is that there is *no time agenda* for when a student is *ready to graduate* or indeed, *ready to move on to the next piece*. One is ready when one is ready. 'When' depends largely on practice habits which, if well in place, will allow faster progression than haphazard practice. On the other hand, some children and parents just 'get it' more easily than others, which does not necessarily carry a predictability prognosis for future achievement. However, it is necessary to convince the parent of the slower-to- catch-on beginner that rushing from the basics is a recipe for future disaster. How many times in my own teaching have I been astonished by the tortoise beginner's sudden spurt of comprehension and progress — and conversely, the hare whose speedy beginning slows to a snail's pace!!! Both can change within a few weeks or months; *we move at the child's pace, and that pace is constantly changing*.

Successful teaching comes about when the parent and teacher are on the same page. If there is a different agenda harbored by the parent from that of the teacher, the parent/teacher portion of the Suzuki triangle will always be out of sync, with the student caught in the middle. This is a very difficult situation to sustain. More communication is always better than less or none.

### Buying time

One possibility is to set aside a week or two per year in which parents attend lessons alone. This can be quite a cathartic session for both parent and teacher. The air is cleared, and goals become transparent. Warning: the points made and agreed upon at such parent-teacher sessions must be addressed at subsequent lessons! To this end, have a plot in mind to encourage specific repetitions with specific technical/musical goals. I call the period when we are all playing the catch-up game (similar to setting things in motion for a pre-Twinkler's acquisition of technical skills) the 'buying of time.'

Let's say we have graduated at Levels 1 and 2, and are approaching Vivaldi

(Continued on page 12)

All information about Graduation  
can be found on the SANC website:

<http://suzukinorcal.org>

## Graduation (cont.)

A Minor Level 3 without the requisite skills necessary to make a truly fluent recording of it. Take the opportunity to hone in on technical and musical issues through **tonalization** and review, Position Etudes and Quint, and extra repertoire. Choose the appropriate angle with which to approach each piece or exercise, such as the following:

- simple posture
- intonation
- bow on the Kreisler highway, following the arc
- flexibility of fingers and hand (bow)
- left hand fingers falling appropriately curved or less curved for reaches
- muscle relaxation
- finger angle to string, proper striking pressure
- use of left elbow move hand and fingers from string to string
- use of right elbow to move bow from string to string
- bow arm too high, too low
- distribution of bow
- bow speed (ability to change speed midstream)
- phrase endings

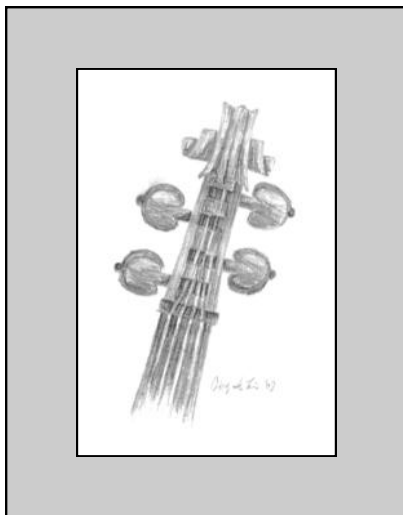
Set goals. Once a goal is clear, follow through, follow through, follow through. When ready, 'buy time' by introducing extra repertoire to maintain a sense of excitement. For a short list, view Barbara Barber's

repertoire series according to Book level. Keep it easy enough to put technique in.

For those ready for it, my personal favorite at this level is *Mazurka* by Mlynarski. It has a 'tour de force' quality to it, including chords and harmonics, as well as some contrasting lyrical sections. Kids love it. Always introduce new pieces by starting with the hardest bits. What are the teaching points?

By engaging the student and parent in decision-making as to whether 'we' are ready to move ahead, we also know that everyone understands and shares our mutual intentions and is thoroughly involved in the process. What could be better?

- Jan Bogart

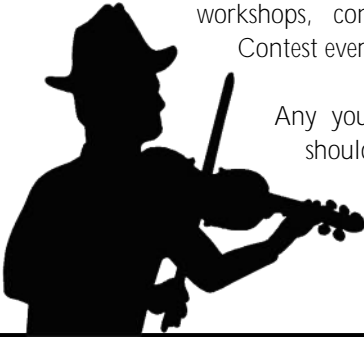


Student artwork by Abigail Lin

# Calling All Fiddlers!

The Santa Clara Valley Fiddlers Association (SCVFA) is a local non-profit organization dedicated to the preservation of traditional types of American music as played on the fiddle and other acoustic stringed instruments. The SCVFA holds monthly jamborees at Hoover Middle School in San Jose on the first Sunday of each month from 1 to 5 pm. Bring your fiddle (or guitar, cello, bass, banjo, or mandolin) and join right in, or you can sit and enjoy listening to the talented performers on stage.

The SCVFA has been a family organization since its inception, and they encourage and welcome young musicians at their monthly jams. They have a "Beginner's Circle" slow-jam session aimed at musicians of all ages who prefer to move at a slower pace. The SCVFA also hosts occasional KidFiddle workshops, concerts, and a wonderful Youth Fiddle Contest every November...with real cash prizes!



Any young (or old!) fiddlers who are interested should check out the SCVFA website: <http://scvfa.org> for more information. It's a great way to have fun making music!

- Julie Jackson, SANC parent

## Answers to Puzzles on page 9

### Word Search: Musical Instruments

The 30 musical instruments hidden in the puzzle are:

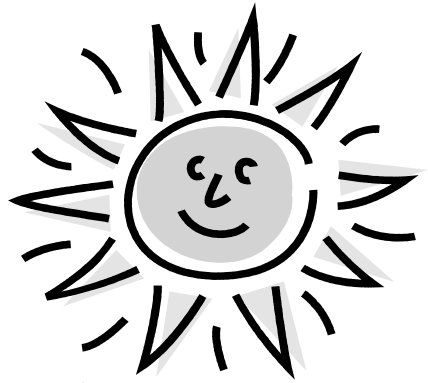
accordion	cymbals	harmonica	piano	trombone
banjo	drums	harp	piccolo	trumpet
bass	flute	harpsichord	recorder	tuba
bassoon	French horn	mandolin	saxophone	viola
cello	glockenspiel	oboe	Sousaphone	violin
clarinet	guitar	organ	timpani	xylophone

### Word Scramble: Famous Composers

The composer names are: Bach, Haydn, Vivaldi, Brahms, Mozart, Wagner, Mahler, Beethoven, Handel, Bernstein, Tchaikovich, Shostakovich

# Summer Lessons, Summer Practice, Summer Institutes

---



Ah, summer! Those long hot lazy days, the journeys to far away places, trips to spend time with grandparents, sojourns to the beach or swimming pool, visiting with friends, sleeping in, hiking, biking, walking in the woods, going on family picnics! Summer means vacation time, doesn't it? Summer means a nice long break from practicing our instruments too, right? We'll be fresh and all ready to go when school starts in the fall. Right?

## SO WRONG!!!!

Summer is absolutely the best time to make progress, to convert at least one hour out of a long lazy day into focusing on our instruments. After all, during the school year, we race from school to sport to ballet to language classes to taekwondo... and then comes homework. Remember telling our teachers more than once that we were only able to practice five minutes on Tuesday and Thursday, none at all on Friday and Sunday? Oddly enough, we didn't meet our goal of getting to the next book as we had planned, either.

Without summer commitment, so much of our technique can just slip

away that starting up again will, more than likely, be like trying to start a car that has not been driven for months! Summer is actually the perfect time to consolidate, to progress, to have fun with the violin, viola, cello, piano (or whatever we play), and some of it can be done at a Summer Institute where we also meet lots of other kids in an inspiring atmosphere of fun and creativity. Most kids who attend an Institute practice feverishly afterwards without prompting.

Right here in northern California, we are provided with two wonderful opportunities to attend just such Institutes. Right now is not too early to make your summer plans.

## **Northern California Suzuki Institute**

The Northern California Suzuki Institute, sponsored by SMAC, includes classes for all ages, from Pre-Twinklers to Post-Graduates. Classes include daily master class, technique, and repertoire, plus reading class, dance class, and mariachi for students

## Summer (cont.)

in Book 2 and above. The Insitute is located in Santa Rosa at the Angela Center and Ursuline High School. The Student Workshop is from July 7-10, 2009. Teacher Training is from July 6-10, 2009. For more information, please contact:

Donna Lim, Director  
[ncsisantarosa@sbcglobal.net](mailto:ncsisantarosa@sbcglobal.net)

You can download brochures at the Suzuki Music Association website:

[www.suzuki-ca.org](http://www.suzuki-ca.org)

### Stanford Summer Institute

The Stanford Summer Institute, sponsored by SANC, is an advanced Suzuki Institute held from August 9-13 on the lovely Stanford campus in Palo Alto. Beginning at Book 4 level for violinists, violists and cellists, it includes master classes, repertoire classes, technique classes, orchestra, chamber music, ensembles, concerts, and teacher training. Its very distinguished faculty promises you a wonderful opportunity to make music and enjoy every minute. For more information, please contact:

Celia Vollov: (510) 534-7982  
[stanfordsuzuki@yahoo.com](mailto:stanfordsuzuki@yahoo.com) or  
[cvollov@csdo.org](mailto:cvollov@csdo.org)

If these dates do not suit, there are other Institutes held throughout the summer months all across the nation. You can find a complete listing at <http://suzukiassociation.org/events/institutes/>.

Be sure to consult with your teacher regarding summer plans for lessons and breaks. A short break of a week or two (max) is not fatal, though students are encouraged to take their instruments with them on trips for bits of practice in down time. Playing for grandparents can be very rewarding, for example. Audiences have been known to turn up in the most surprising places. My son (at age six) once took out his violin and entertained stranded passengers in an airport terminal. There are thousands of similar stories, I'd wager, over the years.

- Jan Bogart



### Destination: Australia

For those who have always wanted to go to Australia, here is

a perfect opportunity to sightsee and participate in the 15<sup>th</sup> Suzuki World Convention ("From Twinkle to the Stars"), which takes place in Melbourne from April 14-19, 2009. For more information, visit the website at [suzukimusic.org.au](http://suzukimusic.org.au).

This promises to be an exciting star-studded event of huge proportions!

Suzuki Music Association of California  
Suzuki Association of Northern California  
P.O. Box 35696  
Los Gatos, CA 95030

Non-Profit Org  
U.S. Postage  
PAID  
San Jose, CA  
Permit No. 3376